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Egger-Lienz: Dance of Death.

differ from valley to valley and often from village to village. Strong, blond giants are to be found side by side with dark-haired, slender, agile men. In a few disproportionately-built men and women lives on the race of the giants of legend.

As the peasant, so his cattle. In the valley of the Lower Inn the cattle are heavily built and piebald; in the Upper Inn Valley there is a lightly built, grey type, rich in milk, growing in grace and agility as the pasturage becomes more scanty and difficult of access. In the mountain villages and remote enclaves there still survive many individual specimens of breeds which are otherwise becoming extinct.

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The inhabitant of the valley of the Upper Inn builds his house of stone, he of Lower of wood. The one keeps house and farm undivided, the other divides up the farm and even the house, so that not only may several families live under one roof, but in the four corners of a large kitchen there are sometimes four ranges, each belonging to a different person who is expected to keep within the imaginary lines which mark out his own share of the floor. The Lower Inn rings with laughter and song and no one is ashamed of an illegitimate child. The inhabitant of the Upper Inn is reserved and sparing of speech; with him, the smouldering of no less violent passions is not easily to be detected.

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There are many varieties of dialect. The people of the Ötztal call "Ferner" what those of the Zillertal name "Kees" and which are called "Gletscher" —glaciers—only by the town-dwellers. The drawling and slurred vowel sounds, the clipped nasal consonants of the mountain dwellers, recall the speech of Latin races. The accent of the lowlander, in contrast, is graceful and often almost affected. In the broad valleys branching off from the main Inn Valley the inhabitants of the inner and outer valleys have little in common. In the Gschnitztal, for instance, Trins is a Romanish settlement, whereas Gschnitz at the foot of the valley is of German origin. One consequence of all this is that anyone who moves from his own parish, even if only to a neighbouring one, is regarded all his lifetime as an "immigrant".

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The Graben.

proclamations of the Estates and treaties of peace. Anyone wishing to write the history of Europe is bound to have resort to these unique documents.

The number of collections and galleries, museums and archives seems inexhaustible. The Austrian's love and understanding for art and science have created for themselves a permanent monument in these.

At the head of the list of great MUSEUMS stand those of FINE ARTS and of NATURAL HISTORY. Both date back to the old Hapsburg collections, such as the Treasuries with contents which date from the 13th century. Picture Gallery, Tapestry Collection, "Wagenburg", Medal and Coin Museum, Pre-Historic Section—the problem is where to begin.

The ALBERTINA Collection of Graphic Art, with about a million

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Further on, past the Crypt of the Capuchins is the Albertina situated on a high bastion—a treasure store for art-lovers. Here is an almost complete collection of the drawings of Albrecht Dürer which once belonged to Prince Eugene.

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Almost in the shadow of this Albrechtsrampe and backed by the green spaces of the former Kaisergarten is the white statue of that witty divine, Abraham a Sancta Clara. His entertaining and moving pulpit discourses helped his enormous congregation to forget their hunger, thirst and weariness. He was preacher, narrator and satirist in one. His influence, which did not stop short at the Imperial Court was to a great extent due to his perfect command of Viennese dialect.

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Viennese dialect! This is a faithful mirror of the spirit of Vienna, wonderfully soft and

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expressive, full of slurred and muted vowels, of musical cadences which come from the contact with Italy, of expletives of Bajuvarian origin and noble survivals from the treasure of mediaeval German which have elsewhere long since been discarded. Wit and humour, drastic comparisons, diminutives and tender expressions and traces of all European languages —Italian, Spanish, French and Slavonic—are to be found in it. In the course of centuries, Vienna has come under the influence of many tongues, and each has left its mark on the dialect. The city's power of assimilation has moulded them all into "Wienerisch" and we in Vienna still draw on this rich heritage. To take one instance out of many—there is a Spanish

drawings, contains work from every school of art and every country. It is the most important collection of its kind in existence.

The State KUNSTGEWERBE MUSEUM is a unique display of textiles, pottery, glass, furniture, goldsmiths work, pewter, oriental carpets, East Asiatic stone carvings, table implements and china.

The MUNICIPAL COLLECTIONS and the ARCHIEPISCOPAL MUSEUM OF CATHEDRAL AND DIOCESAN COLLECTIONS add to knowledge of city and ecclesiastic life.

The rest must be left to your own initiative, or—you will soon know more than the Viennese themselves.

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Bohemian Court Chancellery.

192 197 word "prado", meaning "meadow". A foreign word, the Viennese seized on it, made it their own, the stranger soon became a real Viennese, the "Prater". So it has been with many another expression which may have been Greek—or Spanish—to the Viennese at the outset.

363 The elegant Kärntnerstrasse leads straight from the Ring to the Stephansplatz. We can stroll through it and enjoy its fascinating shop windows another time. Now let us cross it to enter the Himmelpfortgasse where the Winter Palace of Prince Eugene of Savoy is situated. Because the narrow street does not afford a clear view, the statues which usually decorate the entrances to such palais are missing, the three 342 gateways being ornamented only with reliefs. The impression made by the grand staircase in the interior is all the greater, Fischer von Erlach and Lukas von Hildebrand united to create a magnificent palace for the great military leader, although the Belvedere Palace on the other side of the Ringstrasse is a monument to Prince Eugene which is even more imposing.

363 346 Let us wander on through the complex of narrow streets in the old city, through the venerable, twisting Schönlaterngasse with its dormer windows and porticos, its legend-haunted houses, through the Sonnenfelsgasse in which there is not a single modern house and follow the Bäckerstrasse up to the Alte Universitätsplatz, with its view of the early baroque Jesuitenkirche and the venerable Aula.